

D LOAF

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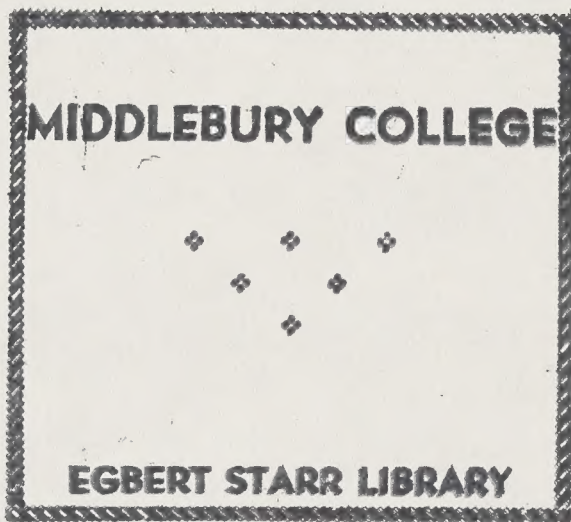
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# BREAD LOAF SCHOOL OF ENGLISH

## Preliminary Announcements -- 1972

All matters relative to your room and board, mail, and any charges you may incur (apart from the regular bill for tuition, room, and board) should be referred to Mr. Ross, Front Office Manager, at the INN DESK.

Details regarding your initial registration and payment of bills, information about courses, lectures, and graduate credit should be referred to Mr. Cubeta and Miss Lillian Becker, Secretary.

### REGISTRATION PROCEDURE

Students should obtain confirmation of their courses from the Secretary's Office as soon as possible after arrival at Bread Loaf. Students who have not completed registration for courses in advance should consult the Director.

Registration is not completed until a registration card, an Address List Slip, and, in some cases, an off-campus address card have been returned to the Secretary's Office. Please be sure to fill in the registration card on both sides.

A representative of the College Bursar's Office will be in the Blue Parlor on Wednesday, June 28. It is requested that all unpaid bills be attended to at this time. Receipts for bills paid in advance should also be picked up in the Blue Parlor on June 28. Your receipt will serve as your ID card; please be prepared to show it to the Head Waiter when entering the Inn dining room the first few days of the session.

All changes in courses must be made with the approval of the Director. For course changes after July 3, a charge of one dollar will be made.

### OPENING NIGHT

The first meeting of the School of English will be held in the Little Theatre at 8:00 this evening. The Director will inquire, 'Computer Dear, What Are We Doing Here?' After an interminable interlude, we shall join for an informal reception in the Barn in an effort to recover.

### MEAL HOURS

#### Monday--Friday

	Door <u>opens</u> -- <u>closes</u>
Breakfast	7:30--8:00am
Lunch	1:00--1:15pm
Dinner	6:00--6:15pm

#### Saturday--Sunday

Breakfast	8:00--8:30am
Lunch	1:00--1:15pm
Dinner	6:00--6:15pm

Since all the waiters and waitresses are students, it is requested that students come to breakfast promptly. The door to the dining hall is closed at 8:00am on weekdays and at 8:30am on weekends. No one may be served breakfast after closing time (please do not ask the Head Waiter to make exceptions to this regulation).



## BOOKSTORE

Students should purchase their texts immediately because it is frequently necessary to order additional copies. It is not possible for students to maintain charge accounts at the Bookstore. The Bookstore is open on Registration Day. A 3% Vermont sales tax is charged on all stationery and drug items.

Stationery, notebook paper, pencils, ink, etc., may be purchased at the Bookstore, post cards at the Front Desk, and cigarettes at the Snack Bar in the Barn.

## BREAD LOAF PARKING REGULATIONS

Stringently enforced state laws prohibit the parking of cars on the side of the highway, and it is requested that students and guests try to keep the road clear in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook, and Gilmore may park their cars on the lawn beside the road. All other students should use the parking space near the Barn. Enforcement of this regulation will begin Wednesday, June 28.

## BREAD LOAF 1972

### DINING ROOM

Dietitian: Miss Lois Thorpe  
Head Waiter: undecided  
Invitation: Sunday demi-tasse is served in the Blue Parlor after dinner.

### MAIN DESK

Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers  
Mr. David Cubeta and Miss Judy Snyder, Assistants  
Weekdays and Saturdays: 8:00am--8:00pm (switchboard open until 10:00pm)  
Sundays: 9:00am--1:00pm; 7:00--8:00pm (switchboard open until 10:00pm)

### POST OFFICE

Open weekdays and Saturdays 8:00am--5:00pm. Closed Sunday.  
Outgoing mail should be posted by 8:00am and 4:00pm  
Incoming mail is ready for distribution at 10:00am and 5:30pm

### LIBRARY

Miss Ara Golmon, Librarian; Mr. George Bennett, Assistant Librarian  
Weekdays: 8:15--12:45; 2:00--5:00pm; 7:15--10:00pm  
Saturday: 9:00--12:00 noon; 2:00--4:00pm  
Sunday: 9:00--12:00 noon; 7:15--10:00pm  
The Library will be closed Saturday evening, Sunday afternoon, and during all special programs.

### BOOKSTORE

Miss Judy Snyder, Manager  
Wednesday, June 28 (books only):  
9:00--12:45; 2:00--5:00pm  
Thursday, June 29 (books and supplies):  
8:00--12:30; 1:30--2:30pm  
Beginning Friday, June 30, the following regular hours apply:  
Weekdays: 8:00--10:00am; 1:30--2:30pm  
Saturday: 9:00--10:00am



### SNACK BAR

Misses Cheryl Smith, Lesley Cadman, Sandy Dragon, Margaret Murray  
Daily: 8:30am--6:00pm 6:30pm--11:00pm

### CLINIC

Mrs. Alice Paine, Nurse. Infirmary in Room 2, Birch.  
Weekdays: 8:00--8:30am; 1:45--2:15pm; 6:45--7:15pm  
Saturday: 8:30--9:00am; 1:45--2:15pm; 6:45--7:15pm  
Sunday: 8:30--9:00am; 2:00--2:30pm; 6:45--7:15pm  
Emergencies will, of course, be attended to at any time.

### DIRECTOR'S OFFICE

Mr. Cubeta is on call at all times. Appointments may be made through Miss Becker.

### SECRETARY'S OFFICE

Miss Lillian Becker; Mrs. Kay Bennett  
Weekdays: 8:15am--12:30pm; 1:45pm--3:00pm  
Saturday: 8:45am--12:00 noon

### TAXI

Trips are made Monday, Wednesday and Friday afternoons. The charge is \$1.50 round trip, payable at the start.

Leave the Inn at 1:45pm; arrive at Middlebury 2:05pm

Leave Middlebury across from Post Office at 3:45pm; arrive at Bread Loaf at 4:05pm. The taxi will leave both stations at the times listed and cannot wait for stragglers.

### DRY CLEANING AND LAUNDRY

Information available later.

### TELEPHONE

Telegrams: incoming--use the Bread Loaf mailing address  
(Bread Loaf, Vermont 05753)  
outgoing--call Western Union

Telephone calls: pay stations for outgoing calls are on the first floor of the Inn near the Bookstore and outdoors behind the Fire House.

Incoming calls for Bread Loaf residents are handled through the Middlebury exchange: (802) 388-7946

Except in emergency, please have incoming calls placed before 10:00pm, at which time the switchboard closes. Students should check mail boxes several times daily for messages and notices of calls, especially around meal times. This applies especially to off-campus students.

Students who are to be away should inform the main desk and leave an address or telephone number where they can be reached.

### SPECIAL ATTENTION TO STUDENTS LIVING OFF CAMPUS:

Please be sure to pick up a copy of The Crumb (a daily news bulletin) at the main desk every day. It is usually ready by noon.

and, of course, WELCOME!



# MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

## MEDICAL INFORMATION FORM

**INSTRUCTIONS:** In order to attend any one of the Middlebury Language Schools, you must complete one copy of this form. Except where otherwise noted, we must require that you provide all the information requested. WHERE NECESSARY, ATTACH ADDITIONAL SHEETS OF INFORMATION.

**NOTE:** *Do not use the reverse of this form; it is reserved for use by the College physician.*

**TYPE OR PRINT** — Send the completed form to:

Dr. George Parton  
College Physician  
Middlebury College  
Middlebury, Vermont 05753

Name .....  
(last) (first) (middle)

School ..... Campus address .....

1. Do you have any physical disabilities or health problems? ..... If so, please describe: .....

2. Do you have any allergies? ..... Please describe: .....

3. If you are currently under the care of a physician, please give his name, address and telephone number: .....

4. Have you had any emotional problems for which you have received treatment within the past three years? .....

..... Please describe: .....

5. If you are currently under the care of a psychiatrist, please give his name, address and telephone number: .....

6. Please list any medications which you are currently taking: .....

7. Are you allergic to any medicines? ..... Which ones? .....

8. Other pertinent information: .....

9. In case of emergency, please notify:

Name ..... Relationship .....

Street .....

City ..... State ..... Zip ..... Telephone ..... Area Code .....

9. Alternate:

Name ..... Relationship .....

Street .....

City ..... State ..... Zip ..... Telephone ..... Area Code .....

Your church affiliation (optional) .....



TO: All New Students - Middlebury Summer Language Schools  
 FROM: F. André Paquette, Director of the Language Schools  
 SUBJECT: Release of Information Form

Dear Student:

In recent years it has become increasingly important that students and officers of an institution of higher education have a clear understanding concerning the use of a student's academic and non-academic records.

Middlebury College releases transcripts of academic work only on receipt of a written request from the student. This policy, however, does not provide guidance for the College when a prospective employer sends a personnel or recruiting representative to the campus or when a prospective employer calls an officer of the College.

We are asking you to provide us with specific instructions by completing the form below. You may, of course, instruct the College differently in the future; thus, we recommend that you complete a duplicate copy for your own files. Please complete this form during registration so that your summer grades can be issued promptly.

If you have any questions, consult your Director; if he cannot help you, he will refer you to my office.

Thank you for your cooperation

LANGUAGE SCHOOLS MIDDLEBURY COLLEGE

RELEASE OF INFORMATION FORM

LAST NAME (Please Print)	FIRST	MIDDLE INITIAL
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I authorize the Director of the Language Schools and the Director of the \_\_\_\_\_ to consult the following records for the purposes of legitimate interviews and letters of recommendation.

Yes/No The academic record (all information on my transcript).

Yes/No The non-academic records including the record of all official college actions.

I understand that none of these records will be used for interviews or letters of recommendation without this authorization.

I understand that this authorization does not extend to release of any of the actual records, that the Directors' records will be released only by legal compulsion, and that my transcript will be released only by my specific request on each occasion. Therefore, I do/do not authorize the Registrar to release my transcript on my specific request.

SIGNATURE

DATE



## BREAD LOAF SCHOOL OF ENGLISH

1972

General StatisticsStudent attendance by states:  
(according to winter address)

Alabama	1
California	3
Connecticut	17
Delaware	1
Florida	2
Georgia	4
Illinois	7
Indiana	1
Kansas	1
Kentucky	1
Maine	3
Maryland	1
Massachusetts	44
Michigan	3
Nebraska	1
New Hampshire	9
New Jersey	14
New York	32
North Carolina	4
Ohio	4
Oklahoma	1
Pennsylvania	19
South Dakota	1
Tennessee	4
Texas	6
Utah	1
Vermont	19
Virginia	6
Wisconsin	1

(29 states represented)

Canada	3
Switzerland	1

Working for 9 credits	29
Working for 6 credits	173
Working for 3 credits	6
Auditors	3
Number of course changes made	38
Cancellations	69

Total student enrollment	215
Men students	104
Women students	111
Former students	120
New Students	95
Candidates for Midd. M. A.	148
Candidates for Midd. M.Litt.	31
Pre-1968 B.A. or B.S.	114
1968 and later B.A. or B.S.	97
Undergraduates	23
Number of colleges represented	141
Off-campus students	49
Scholarship students	256
1972 degree candidates	41 + 3
Prospective 1973 M.A. candidates	26
Prospective 1973 M.Litt. candidates	7
Average age of students	31
Median age of students	28
Under 21	0
21 - 25	61
26 - 30	68
31 - 35	27
36 - 40	18
41 - 50	19
50 or more	11
Private school teachers	56
Public school teachers	77
College (and j.c.) teachers	29
Other	53



## BREAD LOAF SCHOOL OF ENGLISH

1972

Course Enrollment

1	Modern Literary Criticism	(Sypher)	16
5	Experiments in the Writing of Poetry	(Pack)	11
7	Introduction to Theatrical Production	(Maddox)	16
10	Victorian Poetry	(Anderson)	26
11	English Romantic Poets	(Cooke)	22
19	Chaucer	(Anderson)	24
21	Modern Fiction	(Gray)	22
28	Shakespeare	(Sypher)	28
52	Character in the Eighteenth-Century Novel	(Braudy)	9
62	Modern American Poetry	(Pack)	22
68	Mannerist, Metaphysical & Baroque Lyric Poetry	(Mirollo)	17
79	The Poetry of Spenser	(Giamatti)	15
93	Contemporary World Drama	(Loper)	28
94	Nineteenth-Century American Fiction	(Cox)	17
119	The English Novel (1860 - 1922)	(Gray)	23
124	Theater Games	(Book)	15
125	Independent Projects in Theater or Literature	—	8
128	Design and Costume	(George)	5
129	Acting Workshop	(Sharp)	10
131	Film History and Film Aesthetics	(Braudy)	22
132	Hawthorne and Faulkner	(Bell)	25
133	Emerson, Thoreau, Frost	(Cox)	13
134	Classical Plays in Production	(Sharp)	9
135	Prose Masters of the European Renaissance	(Mirollo)	11
136	Studies in the Pastoral Tradition	(Giamatti)	11
137	Images of History in American Literature	(Bell)	15



## BREAD LOAF SCHOOL OF ENGLISH

1972

Teacher Load

Elaine Jean Anderson

Margot Schrock Jacobs

John Scott Kerr

Anderson 50

Frances Wall King

Bell 40 (+ 2 Independent Projects)

Brady 31 (+ 1 Independent Project)

Cooke 22

Ann Cleveland Low

Cox 30 (+ 1 Independent Project)

Giamatti 26

Raymond Louis Manganello

Gray 45

David Danforth Manley (in America)

Loper 28 (+ 1 Independent Project)

Maddox 16

Ann Elizabeth Mares

Robert Edward McPherson

Mirollo 28 (+ 2 Independent Projects)

Roy Nelson Wilson

Pack 33

Robert Sharling

Roy Lynwood Montague

Sharp 19

Thomas George Young

Carol Angelia Moore

Sypher 44

Book 15 (+ 1 Independent Project)

Robert George Handy

Linda Elias Owen

George 5

Donald Douglas Raymond

Theodore W. Ringer

John Arderton Schwartzburg

Hanselman, Kurt Orell

Cleland Eric Selby

Patricia Ann Benign

Suzanne Leona Smith

John Stokes, D.J.

Elizabeth White Stanley

Mary Jo Boyer

Marjorie S. Summers

Margaret Katherine Jackson

Marie Tensch, C.N.S.

Richard Earl Jackson, Jr.

Carrington Cabell Tidwell, III



BREAD LOAF SCHOOL OF ENGLISH  
1972 Degree Candidates

Gloria Jean Alfieri	Margot Sahrbeck Jacobs John Scott Kerr
Margaret Elizabeth Betts	Frances Hall King
John A. Boynton, Jr.	Katherine Helen Levy
Reynold John Buono	Ann Cousland Lowe
Paul Campbell, III	Raymond Louis Manganelli
Jamie Caulley	David Danforth Manley (in absentia)
William P. Clough, III	Ann Elisabeth Masse' <del>Deborah Packard Mellwaine</del>
Loretta Douglas Cobb	Roy Nelson Minich
Edward John Darling	Roy Lynwood Montague
Thomas Andrew Demong	Carol Angelia Moore
Robert Flammig Handy	Linda Bliss Owen
Harold Hamilton Haywood	Theodora M. Ringer John Anderton Schwartzburg
Heinzelman, Kurt Odell	Cleland Eric Selby
Patricia Ann Henigin	Suzanne Leona Smith
Peter Hickey, S.J.	Elizabeth White Stanley
Mary Jo Hoover	Marjorie S. Summers
Margaret McCarthy Jackson	Maria Teesch, C.N.D.
Richard Paul Jackson, Jr.	Carrington Cabell Tutwiler, III



1972 Degree Candidates - 2

Richard Scott Warthin

M. LITT. CANDIDATES

Stefanie Anne Weisgram, O.S.B.

Christina Lee Moustakis Deimezis

Georgia Lee Zaveson

Duro Ganot<sup>2</sup>si

Herbert Woodward Martin



*Anhorn, Mrs. Judy (First-year student)*  
Brannon, Steve (First-year student)      Travalini, Joseph D.  
Brengle, George Robert      Wodock, Donald B.  
Chenoweth, G. Robert  
Curti, Stephen (First-year student)  
*Degnon, Dom*  
Deimezis, Mrs. Christina  
Dunlop, George  
Felch, Linda  
Ferrick, Robert, S.J.  
Fielders, Margaret  
Ganotzi, Duro  
Griffin, Sister Laureen  
*Hood, Mrs. Elizabeth*  
Leveille, Cecile  
Lorusso, Joseph A.  
Lyons, James R.  
McKeithan, Mrs. Dell L. (First-year student)  
Martin, Herbert Woodward  
Miller, Evelyn E. (First-year student)  
O'Brien, John C.  
*Petrusz, Gustav (First-year student)*  
~~Scarife, Laura E.~~  
Schneider, Mrs. Margery  
Senn, Theodore  
Shaw, Carol M.  
Smith, Norman K.  
Soule, Margaret W. (First-year student)  
Stanley, Bruce H. (First-year student)  
Stoj, Ronald (First-year student)  
Strahan, Sister Lorna (First-year student)



*Anhorn, Mrs. Judy (First-year student)*

Brannon, Steve (First-year student)

Travalini, Joseph D.

Brengle, George Robert

Wodock, Donald B.

Chenoweth, G. Robert

Curti, Stephen (First-year student)

*Degnon, Dom (1st yr.)*

Deimezis, Mrs. Christina

Dunlop, George

Felch, Linda

Ferrick, Robert, S.J.

Fielders, Margaret

Ganotzi, Duro

Griffin, Sister Laureen

*Hood, Mrs. Elizabeth (1st-yr.)*

Leveille, Cecile

Lorusso, Joseph A.

Lyons, James R.

McKaithan, Mrs. Dell L. (First-year student)

Martin, Herbert Woodward

Miller, Evelyn E. (First-year student)

O'Brien, John C.

*Petrusz, Gustav (First-year student)*

Scaife, Laura E.

Schneider, Mrs. Margery

Senn, Theodore

Shaw, Carol M.

Smith, Norman K.

Soule, Margaret W. (First-year student)

Stanley, Bruce H. (First-year student)

Stoj, Ronald (First-year student)

Strahan, Sister Lorna (First-year student)



BREAD LOAF SCHOOL OF ENGLISH  
1972  
Students Taking Three Courses (9 credits)

(29)

Mrs. Margaret Betts

Suzanne Smith

Arthur K. Brown

Mrs. Christina Smyth

Sister Leah Caliri

William Smyth

Ray Cassavaugh

Jamie Caulley

Dennis Diefendorf

Duro Ganotzi

Robert Handy

Kurt Heinzelman

Patricia Henigin

Mary Jo Hoover

Mrs. Margaret Jackson

Richard Jackson

John Kerr

Mrs. Julia Lawrence

Cecile Leveille

Joseph Lorusso

Ray Manganelli

Herbert Martin

Mrs. Deborah McIlwaine

Sister Joan Mitchell, SUSC

Gerald Rinehart

Mrs. Theodora Ringer

John A. Schwartzburg

Theodore Senn

Mrs. Frances Smith



BREAD LOAF SCHOOL OF ENGLISH  
1972  
Students Taking One Course (3 credits)

(6)

Ms. Paula Barbour

Mrs. Amy Montague

Mrs. Susan Peters

George Reynolds

Newell Warde

Shu-chu Wei



BREAD LOAF SCHOOL OF ENGLISH

1972

Auditors

(3)

Karen Kunkel

William Longust

Manie Oliver



The Bread Loaf School of English

Adams, Sarah  
Anhorn, Judy Schaaf (Mrs.)  
Bacon, Selden D., Jr.  
Barbour, Paula  
Battles, Barbara J.  
Bell, Claudia  
Berger, James Allen  
Beveridge, Mary Ellen  
Brannon, Steve F. - M.Litt.  
Butterfield, Charles H.  
Carpenter, Ann (Mrs.)  
Curti, Stephen N. - M.Litt.  
Dalton, Herbert F.  
Davidow, Laurence M.  
Doyle, Robert L.  
Eldredge, Martha (Penni)  
Elliott, Carol V. (Mrs.)  
Ely, William Brewster, IV  
Fightlin, Rachel G.  
Gannon, Maureen  
Gauron, Vincent  
Halstead, Melissa S. (Mrs.)  
Handelman, Susan Ann  
Headley, Linda E.  
Helms, Bonnie Annette  
Herbert, Peter A.  
Hilbrink, Lucinda  
Hinz, Joann  
Holt, Harold S.

First-year Students - 1972

Hunter, Catherine  
Huth, Gordon  
Jarrett, John G., Jr.  
Jelliffe, Sylvia  
Johnson, Kathleen  
Katz, Norman M.  
Kehl, Janet  
Kelly, Raymond  
Koret, Stephen David  
Koritnik, Shirley (Sister)  
Kovacs, Mary Anne (Sister)  
Kunkel, Karen  
Ladd, Frances (Mrs.)  
Laderoute, Elisabeth (Mrs.)  
Little, Lucy  
Long, Herbert B.  
Longust, William T. (Rev.)  
McCarthy, Marguerite E.  
McEneaney, Kevin  
McKeithan, Dell L. (Mrs.) - M.Litt.  
Maodush, Janet  
Martin, Christopher  
Miller, Evelyn (Mrs.) - M.Litt.  
Miller, Katherine  
Miller, Marie Celeste (Sister)  
Montague, Amy T. (Mrs.)  
Moore, Janet  
Morgan, Carol A.  
Morgan, Ruth (Mrs.)

Morris, Louise L.

Moss, Susan T.

O'Connor, Jeanne

O'Rourke, Laurence

Parrish, Jill (Mrs.)

Pender, Stephen

Peters, Susan D. (Mrs.)  
*Petrusz, Gustav - M. Litt.*  
 Pinder, John B. III

Rasbury, Andrew M.

Reade, Donald A.

Reid, Susan C.

Reynolds, George (Woody)

Richards, Dennis A.

Ridenour, Nancy

Rogers, Marcia Rae

Rumsey, Peter Lockwood

Rylands, Dennis

Savale, Zoile Ann

Scaramella, Robert Peter

Scheckner, Peter

Snyder, Andrew J.

Soule, Margaret W. - M.Litt.

Stanley, Bruce H. - M.Litt.

Stoj, Ronald - M.Litt.

Strachan, Lorna (Sister) - M.Litt.

Sullivan, Barbara Mary (Sister)

Sullivan, Paul V.

Tepper, Dean C.

Tharp, Gary

Tippens, Jenny

Upchurch, David A.

Warde, Newell

Wechsler, Richard F.

Wei, Shu-Chu (Miss)

Wilson, Michael

Yarborough, Richard F., Jr.



BREAD LOAF SCHOOL OF ENGLISH  
1972  
Waiterships

1. Thomas Demong - Headwaiter
2. Mrs. Theodora Ringer - Assistant
3. Michael Beary
4. Mary Ellen Beveridge
5. Jamie Caulley
6. Penni Eldredge
7. Rachel Fightlin
8. J. Douglas Harper
9. Joann Hinz
10. R. Gordon Huth
11. Jean Katus
12. Marguerite McCarthy
13. Herbert Martin
14. Mrs. Amy Montague
15. Mrs. Linda Owen
16. Dennis Richards
17. Steve Rosen
18. Bruce Stanley
19. Mrs. Elizabeth Stanley
20. Jenny Tippens
21. C. C. Tutwiler
22. Newell Warde
23. Georgia Zavesen

BREAD LOAF SCHOOL OF ENGLISH  
1972  
Veterans

(12)

Sarah Adams

John Boynton

Robert Chenoweth

David Cobb

Edward Darling

Dom Degnon

Peter Herbert

Norman Katz

John Scott Kerr

Roy Minich

Joseph Travalini

David C. Wilson



BREAD LOAF SCHOOL OF ENGLISH  
1972  
Colleges Represented

Adelphi Univ. - 1	Davidson - 2
Albright - 1	Defiance Coll. - 1
Alfred Univ. - 1	DePauw Univ. - 1
Amherst Coll. - 1	Dickinson Coll. - 1
Annhurst Coll. - 1	Dowling - 1
Aquinas Coll. - 1	Duke - 1
Assumption Coll. - 2	Eastern Baptist Coll. - 1
Bard Coll. - 1	Emmanuel Coll. - 1
Barnard - 1	Fairfield Univ. - 1
Bedford Coll. (London) - 1	Farmington St. Coll. - 1
Boston Coll. - 2	Fort Kent St. (Univ. of Maine) - 1
Boston St. Coll. - 1	Georgetown Univ. - 1
Boston Univ. - 3	George Washington - 2
Brooklyn Coll. - 1	Gettysburg - 1
Bryn Mawr - 2	Goddard - 1
Caldwell Coll. - 1	Hamilton - 1
Carlow Coll. - 1	Harvard - 1
Castleton St. Coll. - 2	Iona Coll. - 1
Catholic Univ. - 3	Ithaca Coll. - 1
Central Michigan Univ. - 1	Johns Hopkins Univ. - 1
Christian Univ. (Indonesia) - 1	Johnson St. - 1
Colby Coll. - 2	Josephinum - 1
Colgate - 2	Keene St. Coll. - 1
Columbia - 2	Kenyon Coll. - 1
Coll. of St. Benedict - 1	Knoxville Coll. - 1
Connecticut Coll. - 2	Leeds - 1
Curry - 1	Lock Haven St. - 1
Dartmouth - 4	Madison - 1

Colleges Represented - 2

Manhattan - 1	San Francisco St. - 1
Manhattanville - 1	Scripps - 1
Mary Washington - 1	Seton Hall Univ. - 1
Marywood Coll. - 2	Sir George Williams - 1
Merrimack Coll. - 4	Skidmore - 1
Miami (Ohio) - 1	Smith - 4
Michigan St. Univ. - 1	Southern Connecticut St. Coll. - 3
Middlebury - 15	SUNY Albany - 1
Mississippi St. Coll. for Women - 1	SUNY Buffalo - 1
Montana St. Univ. - 1	SUNY Plattsburgh - 1
Montevallo Univ. - 1	Susquehanna - 1
Mount Holyoke - 3	Swarthmore Coll. - 1
Mt. St. Joseph - 1	Temple Univ. - 1
Mount St. Mary Coll. - 1	Trinity Coll. - 2
Nazareth Coll. of Rochester - 4	Tufts - 1
North Adams St. Coll. - 1	Tunghair Univ. (Taiwan) - 1
Northwestern Univ. - 3	Tusculum Coll. - 1
Notre Dame Univ. - 2	Vanderbilt - 1
Plymouth St. Coll. - 2	Vassar - 4
Princeton - 2	Univ. of Bridgeport - 1
Purdue - 2	Univ. of Buffalo - 1
Radcliffe - 1	Univ. of Calif. - 1
Regis Coll. - 1	Univ. of Chattanooga - 1
Rice - 1	Univ. of Colorado - 1
Rutgers - 2	Univ. of Connecticut - 2
St. Anselm's Coll. - 1	Univ. of Dayton - 1
St. Joseph's Coll. - 1	Univ. of Denver - 2
St. Mary's Coll. - 1	Univ. of Dubuque - 1



Univ. of Georgia - 1	Wooster - 1
Univ. of Illinois - 1	Yankton Coll. - 1
Univ. of Kentucky - 1	
Univ. of Maine - 1	
Univ. of Massachusetts - 3	
Univ. of New Hampshire - 1	
Univ. of New Haven - 1	
Univ. of North Carolina - 4	
Univ. of Oklahoma - 1	
Univ. of Ottawa - 1	
Univ. of Pennsylvania - 1	
Univ. of Tennessee - 1	
Univ. of Texas - 1	
Univ. of Toledo - 1	
Univ. of Wisconsin - 3	
Univ. of Vermont - 3	
Univ. of Virginia 1	
Ursuline Coll. - 1	
Washington & Lee - 1	
Washington Coll. - 1	
Wellesley Coll. - 1	
Wesleyan - 1	
West Chester St. - 1	
Westminster - 1	
Wheelock - 1	
William and Mary - 2	
Williams - 1	
Women's Coll. of Univ. of N. C. - 1	

# 1972 SCHEDULE OF CLASSES

Except as indicated, all classes will be held in the Barn. Please cooperate with our request that there be no smoking in the classrooms.

8:30

11	English Romantic Poets (III)	Mr. Cooke	Room 1
19	Chaucer (II)	Mr. Anderson	Room 2
28	Shakespeare (II)	Mr. Sypher Little Theatre	
94	Nineteenth-Century American Fiction (IV)	Mr. Cox	Room 3
137	Images of History in American Literature	Mr. Bell	Room 6

9:30

52	Character in the Eighteenth-Century Novel	Mr. Braudy	Room 4
68	Mannerist, Metaphysical and Baroque Lyric Poetry (II)	Mr. Mirollo	Room 6
79	The Poetry of Spenser (II)	Mr. Giamatti	Room 3
93	Contemporary World Drama (V)	Mr. Loper	Room 1
119	The English Novel (1860-1922) (III)	Mr. Gray	Room 2

10:30

1	Modern Literary Criticism (I)	Mr. Sypher	Room 1
10	Victorian Poetry (III)	Mr. Anderson	Room 2
128	Design and Costume (I)	Mr. George	Room 3
132	Hawthorne and Faulkner (IV)	Mr. Bell	Room 6
134	Classical Plays in Production (V)	Mr. Sharp Little Theatre	

11:30

7	Introduction to Theatrical Production (I)	Mr. Maddox Little Theatre	
21	Modern Fiction (III)	Mr. Gray	Room 2
62	Modern American Poetry (IV)	Mr. Pack	Room 6
131	Film History and Film Aesthetics (I)	Mr. Braudy	Room 1
135	Prose Masters of the European Renaissance	Mr. Mirollo	Room 4
136	Studies in the Pastoral Tradition (V)	Mr. Giamatti	Room 3

Mon., Tues., Thurs. 2:00-3:30

124	Theatre Games (I)	Mr. Book	Room 1
129	Acting Workshop (I)	Mr. Sharp	Room 2

Tues., Thurs. 2:00-4:15

5	Experiments in the Writing of Poetry (I)	Mr. Pack	Room 5
133	Emerson, Thoreau, Frost (IV)	Mr. Cox	Room 4



1972

FILM SCHEDULE

BREAD LOAF SCHOOL OF ENGLISH

Fri., June 30	To Be Or Not To Be
Sat., July 1	The Awful Truth
Sun., July 2	Metropolis
Wed., July 5	Ten Days That Shook the World
Fri., July 7	Scarlet Empress
Sat., July 8	Shall We Dance
Sun., July 9	<del>It's a Wonderful Life</del> <i>Belle de Jour</i> <del>It's a Wonderful Life</del> <i>It's a Wonderful Life</i>
Mon., July 10	Rules of the Game
Wed., July 12	Grapes of Wrath
Fri., July 14	Ball of Fire
Sat., July 15	Seven Brides for Seven Brothers
Sun., July 16	Hail the Conquering Hero
Mon., July 17	Shadow of a Doubt
Wed., July 19	Strangers on a Train
Fri., July 21	No Way Out
Sun., July 23	On the Town
Mon., July 24	Picnic on the Grass
Wed., July 26	While the City Sleeps
Fri., July 28	On the Waterfront
Sat., July 29	Murder, He Says
Sun., July 30	The Pirate
	Trouble in Paradise
Mon., July 31	Attack!
Wed., Aug. 2	Shoot the Pianoplayer
Sun., Aug. 6	One-Eyed Jacks
	Left-Handed Gun
Tues., Aug. 8	Persona

PRODUCTION CREWS

Production Co-ordinator                      Ann Carpenter

Construction                                  Thomas DePeter, head  
   David Rosenberg, Norman Smith

Costumes                      Carol Elliott, Jill Parrish, heads  
   Marguerite Cox, Jean Katus  
   Lily Knight, Dell McKeithan  
   Alice Paine, Hilde Ross, Jenny Tippens

Lights                                  James Berger, Mary Jo Hoover  
   Joan Mitchell, Andy M. Rasbury  
   Peter Rumsey

Properties                                  Cindy Hilbrink, head  
   Susan Moss, assistant  
   Stephen Holt, Betsey Knight

Painting                                  Sister Ann Patrice, head  
   Nancy Amori, Elizabeth Bailey  
   Ian Cooke, Yvonne Cooke  
   Mary Flournoy, Janet Kehl  
   Janet Lipschultz, Shu-Chu Wei

Sound    Seldon Bacon

Makeup                                  Julie Lawrence, Dell McKeithan  
   Laura Scaife, Sister Monica Weis

House    Gloria Alfieri  
   Nancy Amori  
   Elizabeth Bailey  
   Georgia Zaveson

THE BREAD LOAF SCHOOL OF ENGLISH

Presents

THE LOVELIEST AFTERNOON OF THE YEAR

by

John Guare

OUT AT SEA

by

Slawomir Mrozek

THE INNOCENT PARTY

by

John Hawkes

Thursday, Friday, Saturday

July 20, 21, 22, 1972

Little Theatre - 8:30 Curtain



THE INNOCENT PARTY

Directed by Herman George

Jane	Susan Minich
Phoebe	Betsey Knight
Beatrix	Kay Bennett
Edward	John Boynton

Stage Manager	Andy Wentzel
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Assistant Stage Manager	Janet Lipschultz
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\* \* \* \* \*

Theatre Staff

Production Designer	Douglas R. Maddox
Costume Designer	Sharon Ryther
Production Assistant	Dorothy Kuryloski
Technical Assistants	John Boynton Robert Chenoweth William Clough S. David Koret

\* \* \* \* \*

Acknowledgments - to Alice Paine, Dulcie Scott,  
and Margaret Smith for many props most  
graciously lent for these productions.

THE LOVELIEST AFTERNOON OF THE YEAR

Directed by Stephen Book

He	George Bassett
She	Patricia Cahill

OUT AT SEA

Directed by Stephen Book

Fat	S. David Koret
Medium	Paul Gray
Small	Dennis Diefendorf
Postman	Stephen Pender
Butler	Herbert Martin

Stage Manager	Michael Wilson
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There will be a  
Ten-minute Intermission  
after  
OUT AT SEA

PRODUCTION CREWS

Construction                    Al Reilly, head  
                                 Rachel Clark, Thomas DePeter  
                                 Stephen Holt, Matthew Loper

Costumes                        Lilli Book, Marguerite Cox  
                                 Cherrie Curran, Leslie Cadman, Sharon DePeter  
                                 Jean Katus, Shirley Loper, Sr. Joan Mitchell  
                                 Gaye Mullins, Alice Paine, Maureen Purcell  
                                 Hilde Ross, Shirley Sharp

Lights                          Ann Carpenter, Cindy Hilbrink  
                                 Betsey Knight, Janet Lipschultz  
                                 Andy M. Rasbury, Michael Wilson

Properties                        Carol Elliott, head  
                                 Mary Jo Hoover, Dell McKeithan  
                                 Andy M. Rasbury, Norman Smith

Painting                        Elizabeth Bailey, James Berger  
                                 Ann Carpenter, Janet Kohl  
                                 Janet Lipschultz, Sr. Joan Mitchell  
                                 Carol Morgan, Sr. Ann Patrice, Shu-chu Wei

Run                            Seldon Bacon, James Berger, Tom DePeter  
                                 Doug Harper, Stephen Holt, Matthew Loper  
                                 Jane Maddox, Sr. Marie Malvaso, Peter Rumsey

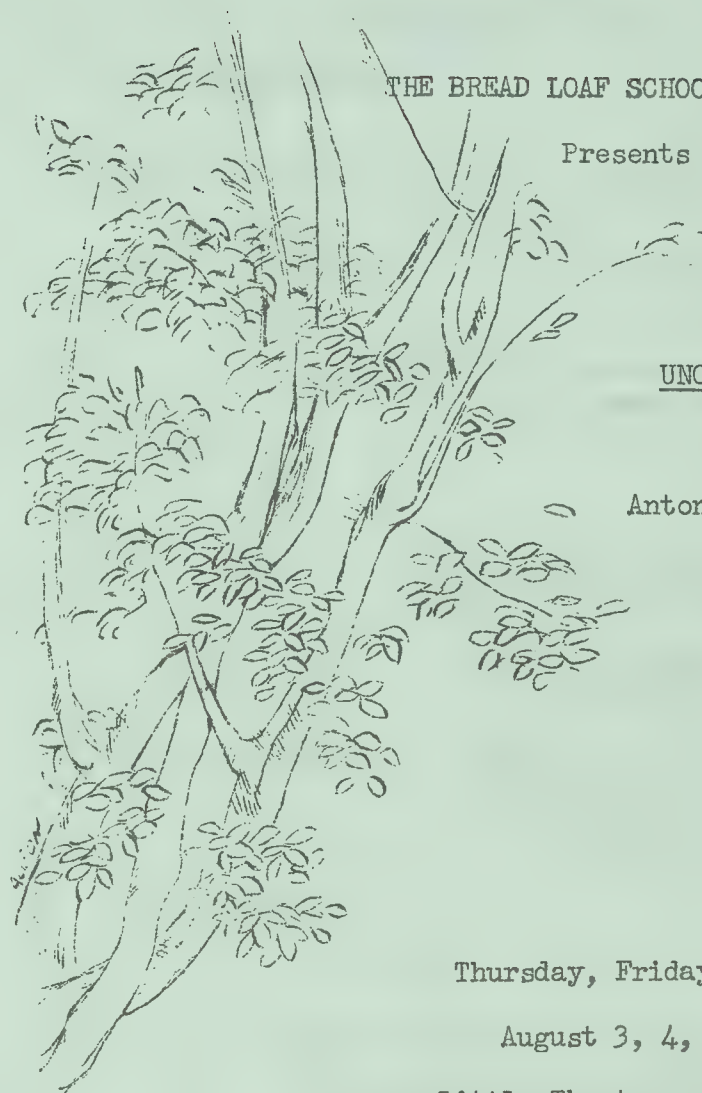
Makoup                         Laura Scaife, Sr. Monica Weis

Hair                             Dennis Diefendorf

House                          Gloria Alfieri, Nancy Amori  
                                 Liz Bailey, Kay Bennett, Georgia Zaveson

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Acknowledgments - to Dr. Robert Baker, Mrs. Richard Kuss, Mr. Emory Fanning, Mr. and Mrs. Victor Reichert, Mrs. F. A. Scott, and Mr. Richard Forman for furniture and props.



THE BREAD LOAF SCHOOL OF ENGLISH

Presents

UNCLE VANYA

by

Anton Chekhov

Thursday, Friday, Saturday

August 3, 4, 5, 1972

Little Theatre - 8:30 Curtain

Madrigal Singers - 8:00 P.M.



CAST  
(in order of appearance)

Marina an old nurse	Sr. Marguerite Daly
Mihail Lvovich Astrov a doctor	Andy M. Rasbury
Ivan Petrovich Voynitsky (Uncle Vanya)	William L. Sharp
Alexander Vladimirovich Serebryakov a retired professor	Duro Ganotzi
Yelena Andreyevna his wife	Rachel Clark
Sofya Alexandrovna (Sonya) his daughter by his first wife	Meg Jacobs
Ilya Ilyich Telyegin (Waffles) an impoverished landowner	Norman Smith
Marya Vassilyevna Voynitskaya widow of a privy councillor, mother of Uncle Vanya and the professor's first wife	Gerry Schneider
A Workman	Doug Harper

\*\*\*\*\*

The action takes place in the late  
summer on Serebryakov's estate.

There will be a ten-minute  
intermission between Acts II and III.

PRODUCTION STAFF

DIRECTOR	Robert Loper
Designer-Technical Director	Douglas R. Maddox
Costume Designer	Herman George
Production Co-ordinator	Dorothy Kuryloski
Costumer	Sharon Ryther
Stage Manager	Elaine Rosenberg
Rehearsal Assistant	Elizabeth Bailey
Technical Assistants	John Boynton Robert Chenoweth William Clough S. David Korot

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The Bread Loaf Madrigal Consort,  
directed by Reynold Buono, consists of  
faculty, students, staff, and friends.

VOLUNTARY QUESTIONNAIRE TO STUDENTS AT THE SCHOOL OF ENGLISH

Like almost everything else, the School's budget for admissions material is growing annually. We're concerned about whether we're spending this money wisely: whether we're reaching all persons who might be interested in attending and whether we're giving potential applicants the information they want and need. Your answers on this questionnaire will help in future planning.

PLEASE RETURN to Miss Becker's office by August 7 (Monday).

1. Age \_\_\_\_\_ 2. Sex \_\_\_\_\_ 3. State of residence \_\_\_\_\_
4. Highest degree now held \_\_\_\_\_
5. Employment (i.e., high-school teacher) \_\_\_\_\_
6. Are you a candidate for the M. A.? \_\_\_\_\_ the M. Litt.? \_\_\_\_\_
7. How did you come to consider attending the Bread Loaf School of English? (If more than one answer applies, please number according to the chronological sequence of events.)
  - \_\_\_\_\_ word of mouth from a peer
  - \_\_\_\_\_ word of mouth from a teacher, an adviser, or superior
  - \_\_\_\_\_ advertisement in a periodical
  - \_\_\_\_\_ poster, as on a bulletin board
  - \_\_\_\_\_ Bread Loaf bulletin
  - \_\_\_\_\_ copy sent to me at my request
  - \_\_\_\_\_ copy belonging to a school, library, or another person
  - \_\_\_\_\_ other (please explain)
8. What is your opinion of the Bulletin--descriptions and pictures?
9. Did you apply simultaneously to other summer schools?
  - a. If yes, please list them.
  - b. If yes, why did you choose Bread Loaf?
10. For how many summers (including this one) have you attended Bread Loaf?  
\_\_\_\_\_ Consecutively? \_\_\_\_\_
11. Do you plan to return next summer? \_\_\_\_\_
  - a. If not, why not? \_\_\_\_\_
  - b. If not next summer, at some later date? \_\_\_\_\_



Questionnaire - 2

12. To what extent was your decision to come here influenced by the list of faculty and their qualifications in the bulletin?
- \_\_\_\_\_ to a great extent
- \_\_\_\_\_ to some extent
- \_\_\_\_\_ to little or no extent
13. To what extent was your decision to come here influenced by the course descriptions in the bulletin?
- \_\_\_\_\_ to a great extent
- \_\_\_\_\_ to some extent
- \_\_\_\_\_ to little or no extent
14. What information for applicants, if any, do you now wish had been included in the present bulletin?
15. (OPTIONAL) How would you summarize to a friend, in a few sentences free of obscenities, your present feelings about the academic program, organized extracurricular activities, living arrangements, and general atmosphere of the School this year?

My thanks.

*Paul Cubeta*

Paul Cubeta

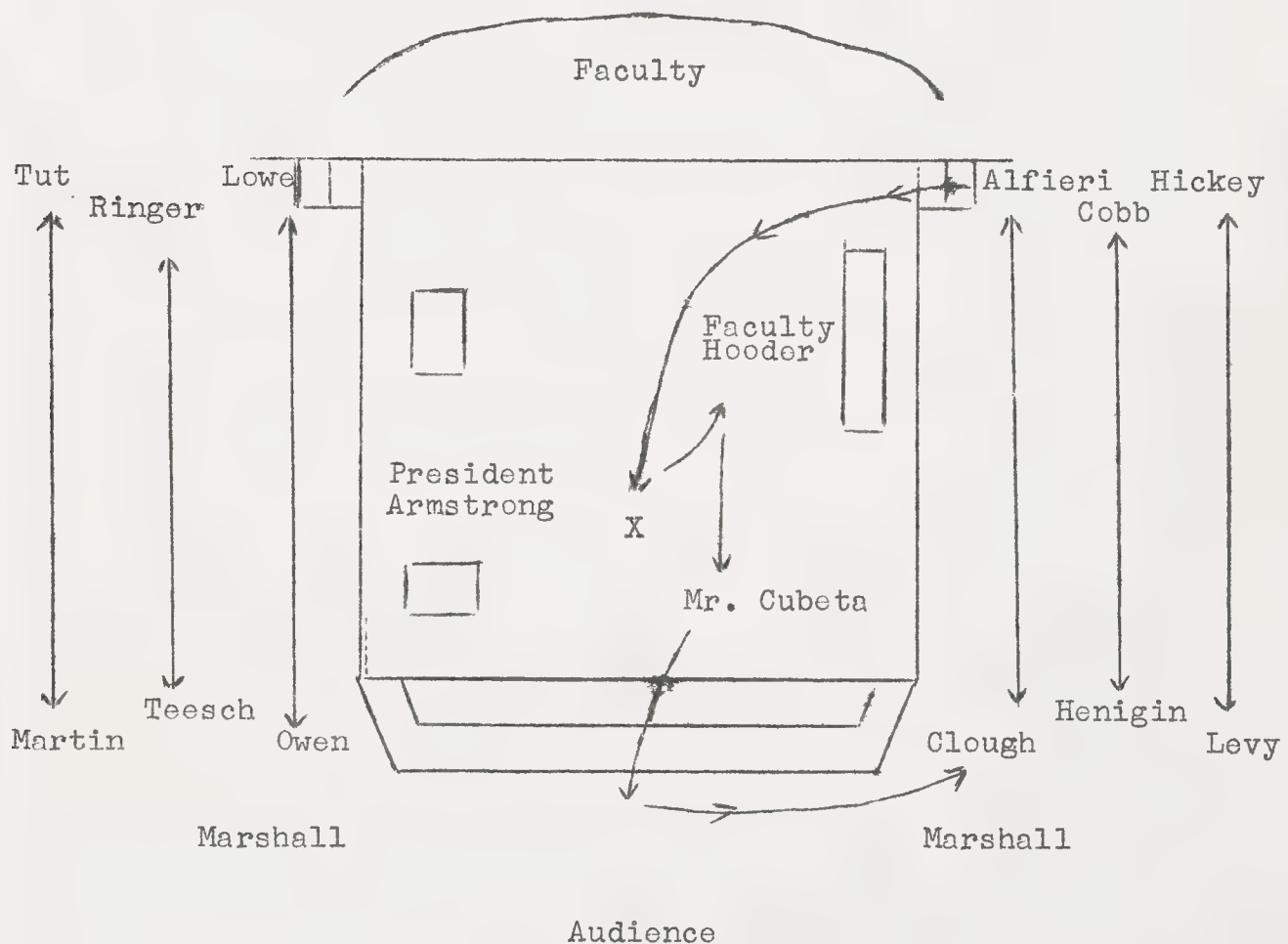
## BREAD LOAF COMMENCEMENT 1972

1. At 6:15 the graduates meet in the Blue Parlor, where they are joined by the faculty and escorted into the dining room.
2. Immediately after the banquet, officers of the College robe in the Director's and Secretary's offices; faculty, in Maple or Treman; graduates, in the Blue Parlor.
3. The procession forms on the porch outside the Blue Parlor. Mr. Pagano assists in establishing the line of march. Faculty and officers of the College form behind President Armstrong and Mr. Cubeta. Graduates form in alphabetical order behind the marshalls, A-Levy on the right and Lowe -Z on the left. M. Litt. candidates march behind the M. A. candidates and sit on the left side of the thrust stage.  
  
(In case of rain, officers of the College and faculty will robe in the Little Theatre office; graduates will robe in the costume and make-up rooms.)
4. As the graduates approach the seats, the marshalls will stand by each row of chairs until it is filled. Both faculty and students remain standing until everyone has reached his seat. At Mr. Cubeta's signal, men uncap and everyone is seated.
5. After the ceremony, students should return their regalia unboxed to the bookstore and fill out a card to indicate they have done so. Faculty may return their regalia to Treman.



## The Program

1. Introduction of the Commencement speaker.
2. The Commencement Address.
3. Presentation of the graduates to President Armstrong. The candidates for the M. A. degree rise at the request of Mr. Paquette. Men in the graduating class cap.
4. President Armstrong bestows the degree of Master of Arts upon the candidates, who are then seated at a nod from Mr. Cubeta. Men and women uncap for the rest of the ceremony.
5. As Mr. Cubeta calls the name of each graduate, he stands and goes to the side back stairs onto the thrust stage to face President Armstrong, who presents him his diploma and congratulates him. During this time he is hooded. Next he turns toward the faculty member who has hooded him and then to Mr. Cubeta for their congratulations, leaves the thrust stage by the down center stairs, and returns to his seat.



X: student stands at X while he is presented his diploma and is hooded.

6. After the Master of Arts degrees have been conferred, the same procedure will be followed for the conferral of the Master of Letters degrees.
7. Mr. Cubeta's concluding remarks.
8. With the playing of the recessional, all members of the academic procession rise and cap. President Armstrong and Mr. Cubeta lead the officers of the College and the faculty out of the Theatre onto the West Lawn. The marshalls then lead the graduates to the West Lawn, where the ceremonies conclude with congratulations.

MIDDLEBURY COLLEGE

# The Bread Loaf School of English

FIFTY - THIRD SUMMER

## Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 12, 1972

8:45 P. M.



## PROGRAM

### Processional

#### Introduction of the Commencement Speaker

PAUL M. CUBETA

*Director, Bread Loaf School of English*

#### Commencement Address

WYLIE SYPHER

*Alumnae Professor of English, Simmons College*

#### Conferring of the Degrees of Master of Arts and Master of Letters

JAMES I. ARMSTRONG

*President, Middlebury College*

F. ANDRE' PAQUETTE

*Director, Middlebury Language Schools*

#### Concluding Remarks

PAUL M. CUBETA

### Recessional

## Candidates for the Degree of Master of Arts

GLORIA JEAN ALFIERI  
MARGARET ELIZABETH BETTS  
JOHN BOYNTON  
REYNOLD JOHN BUONO  
PAUL CAMPBELL III  
JAMIE CAULLEY  
WILLIAM P. CLOUGH III  
LORETTA DOUGLAS COBB  
EDWARD JOHN DARLING  
THOMAS ANDREW DEMONG  
ROBERT FLEMMING HANDY  
HAROLD HAMILTON HAYWOOD  
KURT ODELL HEINZELMAN  
PATRICIA ANN HENIGIN  
PETER HICKEY, S. J.  
MARY JO HOOVER  
MARGARET MCCARTHY JACKSON  
RICHARD PAUL JACKSON, JR.  
MARGOT SAHRBECK JACOBS  
JOHN SCOTT KERR  
FRANCES HALL KING  
KATHERINE HELEN LEVY  
ANN COUSLAND LOWE  
RAYMOND LOUIS MANGANELLI  
DAVID DANFORTH MANLEY (*in absentia*)  
ANN ELISABETH MASSE'  
ROY NELSON MINICH  
ROY LYNWOOD MONTAGUE  
CAROL ANGELIA MOORE  
LINDA BLISS OWEN  
THEODORA M. RINGER  
JOHN ANDERTON SCHWARTZBURG  
CLELAND ERIC SELBY  
SUZANNE LEONA SMITH  
ELIZABETH WHITE STANLEY  
MARJORIE STARR SUMMERS  
MARIA TEESCH, C.N.D.  
CARRINGTON CABELL TUTWILER III  
RICHARD SCOTT WARTHIN  
STEFANIE ANNE WEISGRAM, O.S.B.  
GEORGIA LEE ZAVESON

## Candidates for the Degree of Master of Letters

CHRISTINA LEE MOUSTAKIS DEIMEZIS  
DURO GANOTZI  
HERBERT WOODWARD MARTIN

The Bread Loaf School of English

COMMENCEMENT ADDRESS

Wylie Sypher

August 12, 1972

A Politics of Innocence

President Armstrong, Mr. Paquette, Mr. Cubeta, members of the faculty and of the graduating class:

In this political year I should like to say something about a different kind of politics that I might call a politics of innocence. I know that today it takes some daring even to use the word innocence. Yet giving a commencement speech at Bread Loaf always leads to baring one's convictions, for Bread Loaf is a place where we try to be honest with each other. So I am in a confessional mood. Though I have always been critical of the romantics, you will see that I myself am a romantic in disguise. To come clean, then, at once: I want to suggest a certain validity in the romantic tradition, for during these last years I have been convinced that Wordsworth, that most naive romantic, meant something valuable for us when in the Prelude he wrote

How little these formalities, to which  
With overweening trust alone we give  
The name of Education, have to do  
With real feeling and just sense.

I have seldom felt more uneasy about our education than when I lately read a Phi Beta Kappa article praising Woodrow Wilson's 1909 speech to the Harvard chapter of Phi Beta Kappa. Wilson was talking on "The Spirit of Learning," and Phi Beta Kappa says that his words still come through to us "clear and calm and sure." They do come through clear and calm and sure, but today they



sound nearly like a satire, for Wilson said that the aim of a liberal education is to make us citizens of a world of knowledge, masters of logical thought, and devotees of impartial reasoning.

In 1972 we cannot take this Olympian view. President Lyman of Stanford speaks accurately when he remarks that recent American history has caused nothing but cynicism in the minds of youth. We have all been lied to so often that our students have only contempt for the misinformation and deception given us under the guise of knowledge. President Lyman predicts that if this cynicism persists for another generation, we shall have suffered "ineradicable wounds." Unhappily we cannot look to the CIA, the FBI, the United States Information Agency, or even our Department of Justice for knowledge, let alone truth. Such deception has had its effects, and I think of the lines in Hamlet

For in the morn and liquid dew of youth  
Contagious blastments are most imminent.

My own way of saying this is that through their cynicism our students have lost innocence. This saddens me, for if one is not innocent when he is young, he will never be innocent. And I value innocence as a ground for trust. Paul Valéry has stated that civilization itself must have a fiduciary basis. In our world--to quote Shakespeare again--"there is scarce truth enough alive to make societies secure, but security enough to make fellowships accurst."

I suspect that of necessity the university today should not be so much an enclave of impartial reasoning as a place where we can try to deal honestly with each other in a community of minds disturbed by modern history. Maybe we can never again enter Eden, but my generation as sorely as yours needs to

recover a degree of the innocence that is a ground for trust.

Quite simply, I believe that the study of literature and the arts is one of the most valuable means we have of recovering some honesty; that is, some of the innocence we have lost. And innocence is never doctrinal. Doctrine comes only after a loss of innocence. We have had too much doctrine and too little innocence, a proposal that the history of the arts will support. John Ruskin spoke well when he said that the painter must recover "the innocence of the eye." He urged that we try "to see everything as children would see it." He was rejecting the academic doctrine that taught the painter to draw an object, then to color it. Ruskin knew, even before the Impressionists, that if we see things naively, with the childlike eye, we see only color, not line.

One of our major art critics, Pierre Francastel, says that the really revolutionary phase of any art is its primitive phase when, for instance, in early renaissance painting, perspective was a sensation rather than a theory. This sensation of distance was later cast into a mere mathematical formula. The innocent eye of Uccello was as honest as the innocent eye of Cézanne when he tried so hard to "realize" his "petite sensation."

The phase of innocence in the arts recurred in the most creative period of the 19th century, when there was a revolt against the academic theory of the schools of art. Albert Boime has written a persuasive book showing how a new creative force came in the sketch, which recorded the "first impression," the "première pensée" caught by the eye at a glance and rendered "by the first lines of brush or pen." The finished painting usually was inferior to the sketch, that primal innocent impression in its loose and honest facture, with all its imperfection and incoherence.

What is true of painting is also true of the innocent and loose art of a Dickens novel, before we began to worry about point of view and fictional structure.

A similar phase of innocence in literature would be the impetuous, often incoherent, performance of the romantic poets, whose verse was frequently a rebellion against established canons. This very incoherence is testimony to the honesty of romantic literature, or what Wordsworth called its "real feeling." The romantics had the empiricism of primary experience, "felt in the blood and along the heart." Keats expresses the integrity of the romantics when he says that a thought must be proved upon the pulses. And for Wordsworth a thought is representative of our past feelings.

We have too much believed Mr. Eliot that the romantics suffered from a dissociation of sensibility. In his too-venerated essay Eliot suggested that after John Donne there opened a fissure between mind and sensation. For John Donne, Eliot said, a thought was an experience that was felt like the odor of a rose. True. But this is also true of Keats, whose Porphyro felt a sudden thought coming like a full-blown rose making purple riot in his heart.

All Wordsworth's thoughts were steeped in feeling. His organic sensibility, his primal sympathy, brought a sense of grandeur to the beating of his heart and fused his sunset thought with tears. Wordsworth was always trying to explain the link between his animal sensations and his moral impulses. He yields to the gravitation and the filial bond connecting him with the world by "an intercourse of touch."

An intercourse of touch. Here is the primal sympathy that



the child knows before there is a barrier between himself and the world. Here is Nietzsche's dionysiac reception of experience; here is Blake's sense that everything living is holy, the innocence of the child before he learns to conceptualize. Wordsworth speaks of the "hallowed motions of the sense," the appetite, the feeling, and the love "that had no need of a remoter charm/ By thought supplied, nor any interest/ Unborrowed from the eye." And John Ruskin wrote his father "there is a strong instinct in me to draw and describe the things I love, a sort of instinct like that for eating and drinking. It is not," he adds, "a feeling that can be described in any exalted terms; it is a sort of hunger, an instinct more like that of the young wild beast for its prey."

This romantic instinct reappears today in the landscapes with figures painted by Jean Dubuffet, whose "geography" amalgamates the human figure with the terrain in which it exists. Dubuffet learned how to paint this landscape with figures when he went to the Sahara and saw the human being at one with a new horizon. It is kindred to the Whole Earth vision rediscovered by our young.

Herbert Read once said that art is not a product of culture, but culture a product of art. In spite of Coleridge's speculations, the romantics had no sustained theory of art. Their critical faculty was unsystematic. We are now living in an age of criticism; and criticism often means a loss of innocence, an inability to surrender to primary experience. Romantic art was a reflex of an innocent experience of the world. This is true of the whole scope of expressionist painting from Turner to Van Gogh, whose landscapes vibrated to their sensibility. The

romantics established the hegemony of the self over the world because their world was immediately felt. Thus their world had a visionary quality. Harold Bloom has called them the visionary company.

Wordsworth spoke of his poetry as a vision half perceived and half created. So also Baudelaire wrote that every work of art should inhabit its own atmosphere, like a dream. At this commencement some years ago Laurence Holland mentioned our need for a fictive world. He was saying what was once said by Paul Valéry, who claimed that we are truly free only when we have a vision of a state contrary to our present state. Valéry says that our politics have lacked this vision, for ordinarily "politics and freedom of mind are mutually exclusive." And Julien Benda once called our usual politics only an organization of hatreds that intensify day by day.

The visionary politics in some of our youth-communes is a consciousness of a world elsewhere--a revolutionary politics. Trotsky once stated that a truly revolutionary politics is always pre-revolutionary, a vision of a possible future, a dream, if you will. In one of his essays Trotsky asked What's to Be Done? And he answered "We must dream." Trotsky was merely repeating what Shelley implied in Prometheus Unbound: namely, that if we cannot live in dreams, without dreams we cannot live. Or, in Valéry's phrase, a proper social order requires the presence of absent things. Freud never dealt with the innocence of such dreams.

The artist has often been revolutionary in this visionary way. Paul Klee defined painting as a thunderous collision of differing worlds. Valéry called the poem the architecture of another world. Wallace Stevens asked us to erect a fictive



counter-geography amid the geography where we habitually live. Or, in Biblical language: "Where there is no vision the people perish."

The dream or fiction is a larger politics, for absent worlds can change the way we live. Without the romantic dream, we may be lost. Shelley said so in his "Defence of Poetry," which could be a reply to Woodrow Wilson's Phi Beta Kappa speech. Shelley remarks:

We have more scientific and economical knowledge than can be accommodated to the just distribution of the produce which it multiplies. The poetry in these systems of thought is concealed by the accumulation of facts and calculating processes. We want the creative faculty to imagine that which we know; we want the poetry of life.

This passage from Shelley is a verdict on our culture. A former British Minister of Technology has predicted that the control of our society will soon be vested in the computer. That is, our society will be a vast management system programmed by specialists. Behind every program is a programmer, and if the programmer is insensitive to primal human needs, then we are indeed in peril. As Erich Fromm puts it: "We have an unbounded imagination and initiative for solving technical problems, but the most restricted imagination when we deal with human problems."

Dare we trust ourselves to programmers who lack Wordsworth's cosmic vision--for as Whitehead notes, Wordsworth was able to sense the cosmic within the local. In the Prelude Wordsworth says that his experience was involved

Not with the mean and vulgar works of man,  
But with high objects, with enduring things--  
With life and nature--purifying thus  
The elements of feeling and of thought.



To use the language of the classics: our technicians have the tragic responsibility of choosing our fate, and we must not leave these choices to men who are insensitive to the world as felt--that is, insensitive to literature. This sensitivity is a requisite kind of innocence. The artist has this innocence. Which is why Herbert Read insisted that the factory must adapt itself to the artist, not the artist to the factory.

If we are not to have a barbaric society, the poetry of life must be prefatory to our technological decisions. As teachers of literature we must give some vision of absent things, some fictional alternatives to choices that may be final and fatal. Every programmer should know Blake, who wrote "Thou art a man; God is no more." This is not simply romantic exuberance. It is an alternative vision without which management may sterilize our future. Our students must know that Shelley's vision of man is only a dream; but they must also know that lacking such a dream, we may be doomed.

Blake realized that no system is valid until we can get outside it to judge it; and the only way to get outside is to have a vision of an alternative condition. "Without contraries is no progression": thus Blake affirmed the validity of contradictions. These contradictions cannot be reconciled logically, for the task of logic is to liquidate contraries. But the imagination can do what logic cannot: it can hold contraries in the same focus without negating them. Management negates contraries and cancels alternatives. Literature sanctions the co-existence of contraries.

Which leads me to my last point about the validity of the romantics--and also to a comment by Matthew Arnold, who dreaded

systems. Arnold saw that culture is itself an existence between contradictions. He called himself a liberal who doubted liberalism. He was not frightened by logical inconsistency. Nor were the romantics. Ideologies must be coherent. The romantic experience was incoherent but authentic. That is why Geoffrey Hartman used his splendid phrase to describe Wordsworth's poetry: the lyric of perplexity and surmise.

Whenever I teach Wordsworth I am impressed by the illogicality of his thought and the validity of his experience. Arnold put it well: Wordsworth's "poetry is the reality, his philosophy is the illusion." Wordsworth was always trying to rationalize what he could not rationalize; but his great poems were the result of this very failure. Though Wordsworth could not systematize, he could struggle to phrase what remained obscure, and his poems record the experience of a perplexed creature "moving about in worlds not realized," verifying that he had, like Blake, a double consciousness, a sense of unknown modes of being. This perplexity, this collapse in logic and explication, are the very warrant of the integrity of his experience.

The usual view of education is, as Woodrow Wilson said, that we should make students masters of logical thought. Yet the function of logical thought is to erect systems and programs. Often my best students are eager to formulate programs to revise our hateful politics. I try to warn them against such formulations, for I cherish their perplexity, which will vanish after they design a program. These students are moved by moral imperatives that are most creditable precisely because their ideas are contradictory, often perplexed, sometimes even confused. I find these students open to the ambiguities and dilemmas and ironies



by which literature represents the human condition in all its uncertainties.

I find, too, that my students are in an uncomfortable condition where they feel obliged to act without being confident where they are going. They should take comfort in Ortega y Gasset's view that we live most authentically exactly while we feel lost. Again the romantics are helpful: except for Hamlet, few figures in literature are more perplexed, more incoherent and contradictory, more genuinely inside human experience, than Julien Sorel, that hero of The Red and the Black, who feels every human dilemma. Julien has no doctrine to which he can hold; that is the difference between him and Thomas Carlyle, a romantic who betrayed romanticism when he found his doctrine, which he forces on us so brutally. So I treasure the margin of uncertainty on which I find my best students living, and living uneasily.

That margin touches the innocence of the child, who in Blake's words, finds that "Everything possible to be believed is an image of truth." The romantics had a great and incautious faculty for belief. They often illustrated what Kafka calls reaching truth by exaggeration. The romantics, naive as they were, had their own touchstone for truth--the sanction of feeling, the feeling which to them was knowledge--a knowledge which they trusted. Thus Wordsworth could write:

For knowledge is delight; and such delight  
Breeds love.

Finally, John Keats has his own version of this romantic faith. He writes, "I am certain of nothing but of the holiness of the heart's affections and the truth of imagination." Here is the basis for a politics of innocence.